

Things Past

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Myrna Loy

FILM, TV, RADIO, LIVE, INDIE, 78'S, LITERATURE

FILM

Drama

Phantom Lady (1944) d. Robert Siodmak

Franchot Tone, Ella Raines, Alan Curtis, Thomas Gomez

Raines doggedly pursues the truth regarding the killer of her boss's (Curtis) wife. Tone is an old friend of the hero who helps the girl but (SPOILER) is actually the man she's trying to locate. Title woman is Curtis's sole witness, but everyone Raines questions denies having seen her. Taut suspense with some noir touches. Gomez, playing against type, is the slightly shady detective on the case. Note appropriate Van Gogh print in the background during the confession scene.

A Woman Rebels (1936) d. Mark Sandrich

Katharine Hepburn, Donald Crisp, Herbert Marshall, Van Heflin

The film opens in mid-19th Century England, where teen Pamela Thistlewaite (Hepburn) and her beloved kid sister Flora are being disciplined by their stuffy father (Crisp) on how proper young Victorian ladies are supposed act. Only her aunt (Lucile Watson) provides rational and loving guidance in the household to the two girls. Eventually, Flora does the expected thing and marries Allen (David Manners), a Royal Navy officer and moves with him to a post in Italy. In the meantime, Pamela has an affair with a married man (Heflin), resulting in a pregnancy that, due to the ridiculous strictures of the Victorian-like Hayes Code, is confusingly invisible. After Allen dies in a naval accident, Flora miscarries and dies – a convenient out for Pam's baby girl. She raises the child as her niece, helped out along the way by Thomas (Marshall), a diplomat Pamela loves. Pamela makes her way in London as editor of a women's weekly (which up til that time had only had male staff), which becomes so successful that she's one of the wealthiest women with her own money and starts putting it towards feminist causes. By then, Flora Jr. is a young lady with troubles of her own. It's high-class soap opera with period gowns by Walter Plunkett.

The Passion of Jeanne D'Arc (1928) d. Carl Dreiser

Renee Falconetti stars as the title heroine, emoting beautifully throughout this landmark silent classic about religious devotion. It is set during her trial and burning at the stake for being what a group of corpulent, hideous men think is a heretic. Adding to the tension are close-up shots of Falconetti's agonized face and the classical choral works on the soundtrack. Easily the finest film about true faith ever made.

Possessed (1947) d. Curtis Bernhardt

Joan Crawford, Raymond Massey, Van Heflin, Geraldine Brooks

Neurotic Crawford serves as private nurse for wealthy Massey's unseen wife. After the latter lady drowns herself at the family retreat, an inquest is held to determine responsibility. Joan's Louise is acquitted and in short order, marries Massey despite his daughter's (Brooks) objections. The girl has only heard her mother's side of the story, so is naturally not happy about the whole thing. Unfortunately, Louise is still carrying a torch for ex-bf David (Heflin), a studly engineer who is working for Massey. Naturally -- and only in Hollywood would such a homely dude have such luck -- Heflin hits it off with the lovely young Brooks, much to Joanie's dismay. The ultimate in 40's psychological melodramas, up there with *The Snake Pit*, or down there with *Undercurrent*. Crawford chews the

scenery to sawdust in her dealings with jokey, snide Heflin. Brill use of sound effects and moody lighting to build the tension.

Umberto D (1955) d. Vittorio De Sica

Amateur cast

Italian pensioner all alone in the world except for a mutt terrier named Flike, Umberto struggles to survive in post-war Italy. His Lana Turner wannabe landlady treats him like dirt under her fat feet as she strives to be an opera singer with her would-be classy friends and rich beau. Umberto's only friend is another lost soul, the young housekeeper, who is three months pregnant by one of two soldiers at a nearby barracks. She treats him with respect, visiting him in the hospital where he goes more to get some sleep than due to actual mild throat irritation. Eventually at wit's end, he considers suicide, but love for Flike keeps him alive. The ending is a relatively happy one, but it's still a pretty scathing look at human pettiness and greed. Note: there is a scene of animal cruelty at a dog pound some people might want to avoid.

Death Watch (1980) d. Bertrand Tavernier

Harvey Keitel, Romy Schneider, Harry Dean Stanton, Max von Sydow

Subtle sci-fi set in a near future where death by disease is practically unknown, Schneider is told by her doctor that she only has a few months to live due to incurable cancer. She sets out on a sort of road trip with Keitel in tow as a seemingly casual companion. Unbeknownst to her, he has mini-cameras implanted behind his eyes recording her every move for a *Truman Show*-like program that edits and broadcasts the 'show' worldwide. To be fair, it's noted that 32% of the public disapprove of this format, but few actually turn off their sets! It's the logical continuation of 1976's *Network* and perhaps a precursor to the recent *Never Let Me Go*. Keitel is at his most likeable, despite the premise. He hates his job, but genuinely cares about this poor woman. Stanton is quietly corrupt and Schneider wholly sympathetic, all of them ultimately winding up at her ex-husband's (von Sydow) country home in Scotland. The country's natural vistas of green hills and quiet coves add to the beautiful desolation. There is an amazing, minutes-long steadicam tour through a flea market that may have influenced a similar scene in Cuarón's *Children of Men*.



Ida Lupino

Beware My Lovely (1952) d. Harry Horner

Robert Ryan, Ida Lupino

Set around Christmas, 1918, the war is over and Ryan is a vet with PTSD working as a handyman for kind-hearted war-widow Helen (Lupino) in a California small town. Problem is, Ryan appears to have murdered his previous lady employer. Naturally, the two attractive leads are attracted to each other, despite the cruelties heaped upon them by Ida's nasty niece (Barbara Whiting), which leads Ryan into a

psychotic break. He holds Helen inside her home, menacing her at every attempt to leave. Fairly taut suspense with Hitchcock-like camera angles for such a low-budget, single-set production.

The Unfaithful (1947) d. Vincent Sherman

Ann Sheridan, Lew Ayres, Zachary Scott, Eve Arden

Ann kills her ex-lover after an attempted rape. Her husband (Scott) returns to their Los Angeles home from a business trip to find police and the body. Arden plays Sheridan's catty cousin, Ayres her eventual lawyer. Future perennial bad guy John Hoyt plays one of the detectives. Basically a ripoff of *The Letter* but not quite as good. Should have been called *The Bust* since the deceased was a sculptor.

Born To Kill (1947) d. Robert Wise

Lawrence Tierney, Claire Trevor, Walter Slezak, Elisha Cook, Jr

Tierney murders the owner of the house in Reno where Trevor got her divorce and the landlady's small-time crook boyfriend, then follows Claire to San Francisco where she plans to remarry an upscale but rather wimpy man played by Phillip Terry. Tierney marries her wealthy sister and Trevor is dogged by the blowsy alcoholic mother of the deceased landlady, as well as Slezak as the mom's creepy private eye. Cook plays Tierney's roomie in Reno, who accurately describes LT's motive as pure homicidal lust, hence the film's title. Gay subtext abounds as Cook states "Sam and I lived together for five years" in a small apartment with what looks like one bed. "Strength, depravity," coos Trevor as she makes out with former prize-fighter Tierney. Hard-boiled film is more important as an early Wise effort. Shades of later thriller *Jagged Edge* -- sociopath marries wealthy SF newspaper heiress.

On Dangerous Ground (1951) d. Nicholas Ray

Ida Lupino, Robert Ryan, Ward Bond, Ed Begley

Ryan's a lonely city detective who gets his kicks roughing up thugs and is sent upstate (looks like Michigan) by his chief (Begley) to literally cool off, helping local authorities find the killer of a teenaged girl. Bond plays the girl's bloodthirsty father, Lupino is a blind woman who is (SPOILER) harboring the fugitive, her mentally-challenged kid brother. Bernard Herrmann's intense score (said to be his favorite) sounds a lot like his work on *North by Northwest*. Ray gets a lot out of the snowy conditions and claustrophobia of Lupino's cozy cabin.

The Road Builder (1971) d. Alistair Reid

Patricia Neal, Pamela Brown, Nicholas Clay, Graham Crowden

Neal's a drab spinster living *Grey Gardens* style with sanctimonious blind mother Brown in a decaying English mansion. She's been offered full-time paying work as a speech therapist at a nearby hospital, but the old bat nixes the idea, refusing to go into an old age home. Clay is a disturbed young man who the old lady hires to take care of the grounds. Pat soon finds herself attracted to the virile youth, not knowing that the police are on his trail for a series of rape-murders he's done of women. Crowden (lovable Tom from *Waiting For God*) plays a skeezy family friend obsessed with sexual perversity, signified by the vicar's butch wife (Yootha Joyce cameo) and news of the killings. The odd couple evade the cops to settle in a quaint seaside cottage... until a lovely local lass pays a visit, thus rekindling Clay's lust. Goth horror at tail-end of decade-worth of great actresses in sordid suspense flicks. Also known as *The Night Digger*, apparently for less-imaginative US market.

Night Into Morning (1951) d. Fletcher Markle

Ray Milland, Nancy Davis, John Hodiak, Jean Hagen

Milland's a professor at a mid-size college who suffers a horrible tragedy involving his wife and their young son. He turns to drinking heavily and retreats from the world beyond his classroom, but he's lost his gift for compassion to the point that his students suffer. Davis is his loyal secretary and Hodiak her beau, a fellow professor. Hagen appears briefly as the sexy girl across the hall from Ray's apartment. He becomes suicidal, despite a DUI incident which forces him to face his downward spiral. One of Davis' best roles, ditto Hodiak, who both love the man like a brother, but Milland is too wooden to pity. Might have been a better flick with the male leads' roles reversed.

Robin and Marian (1977) d. Richard Lester

Sean Connery, Audrey Hepburn, Nicol Williamson, Robert Shaw

Twenty years of war in service of sociopathic King Richard leads Robin Hood (Connery) and Little John (Williamson) back to Sherwood Forest to try and pick up where they left off. Unfortunately, few of the original gang is still around except Friar Tuck and Will (Denholm Elliot), with Maid Marian now Mother Superior at a nearby nunnery. The Sheriff of Nottingham (Shaw) is still bearing a grudge against Robin and has designs on Marian for daring to preach the Catholic gospel in his jurisdiction. There's plenty of stupid violence all around and Lester's attention to period detail, with the usual tired tricks (background mutterings of minor characters) and more picturesque ones (Sean's bare bottom) as distractions. It's ultimately a romantic tragedy of two middle-aged lovers with no foreseeable future, the star power of the two leads the main draw.

A Life of Her Own (1950) d. George Cukor

Lana Turner, Ray Milland, Ann Dvorak, Barry Sullivan, Tom Ewell

Lana is Lily James, a streetwise beauty from Kansas, who arrives six months late to an NYC modeling firm run by Ewell, in one of his more sober performances, with Jean Hagen as his wry assistant. Dvorak plays an alcoholic former model trying to get back into the game, who winds up introducing Lily to a pair of wheeler-dealers (Sullivan and Louis Calhern) in the biz; Ann should have gotten an AA nod for this small part, always an underrated actress. Turner soon becomes the talk of the town, working steadily to over \$1000 a week for modeling, the equivalent now of \$10K. She begins to date Calhern's fellow rich friend Milland but soon finds out he's married to a crippled socialite and begins to doubt her worth as a human being. Conventional soap opera peaks in its first quarter; moody score by Bronislau Kaper helps, but the theme was better utilized in the later, superior soap *Invitation*, starring Dorothy McGuire.

The FBI Story (1959) d. Mervyn Le Roy

James Stewart, Vera Miles, Murray Hamilton

50 year old Stewart plays FBI agent from 1924-55 in glossy production. Miles is his 30 year old wife, a librarian. J. Edgar Hoover herself appears in an early scene. Jim's usual folksy asides leaven interesting cases, beginning with Nick Adams as a domestic terrorist. Hamilton plays an earnest fellow agent. First big case: the KKK are brought to justice in 5 minutes, 2nd case: murders of Native Americans for their oil wells; the 3rd deals with gangsters (Dillinger, Floyd etc), and the 4th is set in South America with grown-up son of Hamilton versus Nazis in South America. Along the way, Miles has three kids but the domestic scenes are pretty silly. The movie just sort of plods along like same-era TV show *Bonanza* -- ironic compared to the taut westerns JS was making at the time. Stewart's advanced age, though not as ludicrous as him playing 25 year old Charles Lindbergh in *The Spirit of St. Louis*, is major flaw here.

The Secret Heart (1946)

Claudette Colbert, June Allyson, Robert Sterling, Walter Pidgeon

One of those postwar psychological dramas, this time regarding a daddy fixation, starring Allyson (forever the second-rate answer to Judy Garland in both looks and style) as the girl; stalwart & delightful Colbert plays her stepmother, with handsome Sterling as her older brother and Richard Derr (later the studly hero of 54's *When Worlds Collide*) as their alcoholic pianist father, who kills himself rather than continue to work in banking. The kids' mom is not in the picture, can't remember her fate. Both are concerned with the girl's welfare. Woody Allen must have lifted the Charleston sequence for *Interiors*, with live-wire Mo Stapleton in the Colbert/stepmom role, Marybeth Hurt as Allyson/uptight daughter. *The Secret Heart's* denouement is pretty tame by today's standards, including a silly crush on Colbert's old flame, played by Pidgeon.

Journey For Margaret (1942) D. W.S. Van Dyke II

Robert Young, Margaret O'Brien, Nigel Bruce, Laraine Day, Fay Bainter, Elisabeth Risdon

Effective propaganda that's not too gooey about a journalist (Young) in London and his wife (Day), who suffer a personal tragedy that sends her back to the States to recuperate. Young helps rescue a small boy when he's orphaned by the Blitz, later reconnected with the kid when he interviews the kindly head of the orphanage (Bainter); Young also meets Margaret, shell-shocked into near catatonia. He eventually decides to adopt them, resulting in title trek, which can only be achieved through charming elder Risdon's sacrifice. Nice touches of humor and historical accuracies add to the story, set in 1940-41.

Blossoms in the Dust (1944)

Greer Garson, Walter Pidgeon, Marsha Hunt

Fact-based biopic of Edna Gladney, who virtually eradicated the word 'illegitimate' in adoption documents. Garson stars as Wisconsin socialite Gladney whose adopted sister Hunt commits suicide after the facts of her birth are found out by her fiancé's family. After marrying Pidgeon, a mill-owner and agricultural scientist, Gladney becomes surrogate mother to a yardful of working-mom's kids. When the mill goes bust, the couple move to Texas for Pidgeon's new job, and Garson gets into the adoption biz after witnessing the tawdry treatment of illegitimate orphans. She's a no-nonsense lady who has to deal with snobby, pseudo-moral locals as she fights to remove the stigma from the books. Parallels to contemporary gay marriage "controversy" abound in the Texas State Legislature sequence.

Twenty Plus Two (1961) d. Joseph Newman

David Janssen, Dina Merrill, Brad Dexter, Jeanne Crain, William Demarest, Agnes Moorehead

Sharp detective story with missing heiress, sleazy con-man, and would be actor-hero. Janssen is a Korean War vet turned private investigator hired by the con-man to find his missing brother. Crain is his former flame, a sultry lass engaged to a rich man she's not particularly interested in, and Merrill is his true long-lost love. Nice turns by Demarest as a boozy ex-journalist who covered the runaway heiress, and Moorehead as her bitter mother. The only detraction here is the era-cool but obtrusive jazz-rock score which doesn't match the low-key story. Feels like the pilot to a TV series that might have been fun with Janssen and the con-man as his pompous ally.

Captain Blood (1935) d. Michael Curtiz

Errol Flynn, Olivia de Havilland, Ross Alexander, Basil Rathbone, Lionel Atwill

Hollywoodization of the Rafael Sabatini novel about Dr. Peter Blood, unfairly arrested for treason against King James, and sent to a Caribbean island as a slave. He's bought by 19 year old Livvy who

eventually influences the elderly governor to take him on to cure his gout, which he does. Unfortunately, her bitchy uncle Atwill is obsessed with putting Blood in his place. Eventually, Blood and his crew of fellow slaves (including a very camp Ross as Jeremy Pitt, and chubby Guy Kibbee) revolt by taking over a French pirate vessel and becoming a virtual king of the West Indies, rivaled only by Rathbone's French rogue. It's all vintage derring-do with plenty of action, including sword fights and neat battle sequences, but only a few romantic moments between the feuding leads. Aye, if only they could have afforded Technicolor!

Souder (1973) d. Martin Ritt

Cicely Tyson, Paul Winfield, Kevin Hooks, Carmen Matthews, Janet MacLachlan
Earthy, warm, episodic tale set in 1920's Louisiana focuses on a sharecropper named Nathan (Winfield), his wife Rebecca (Tyson), and their oldest son, David (Hooks) as they try to make ends meet. Matthews plays a customer of Rebecca's laundry service who sees a spark of intellect in David and encourages him bettering himself, even if it means being shunned by her racist neighbors. After Nathan is arrested and sent to a work camp for stealing meat for his family, David tries to find him with Matthews' help; he fails, but meets dedicated teacher MacLachlan along the way. She encourages him to come to her all-black kids' school in the fall and staying with her to diffray expenses. Title dog strings the story together as faithful mutt, but doesn't have the same entertainment pedigree as, say, Lassie. This was the first major film to have both its black leads nominated for Best Acting awards, at the 1974 Oscars.

Private Property (1959) d. Leslie Stevens

Kate Manx, Corey Allen, Warren Oates, Jerome Cowan
Oates and Allen are drifters who get picked up by Cowan in his fancy new car in the first of a series of gay subtextual scenes. Ben (Allen) has become smitten with scrumptious blonde Ann (Manx) and orders the older man to follow her own sportscar, or else he will cut the over-friendly dude in a most gory fashion. The young men hole up in an abandoned house next door, Allen intent on seducing the lonely housewife, whose gay or asexual older husband politely ignores her own many enticements. Allen eventually gains entry via his landscaping skills, which allow him to take off his shirt and show off his muscles, much to Ann's secret delight. Weirdly, instead of having her for himself, he shares her with Boots (Oates), a sexually-naïve fellow who ultimately becomes a hero in this increasingly sordid situation. The film, artfully-shot by Conrad Hall in and around Stevens & Manx's home (married 1958-64), was banned by the hypocritical Catholic Legion of Decency and virtually disappeared for fifty years, despite success in Europe. Thanks to the good folks at UCLA, a digitally-remastered print premiered on TCM 1/14/17.

Rachel and The Stranger (1948)

Loretta Young, William Holden, Robert Mitchum
In late 19th century Utah, Rachel (Young), whose music teacher dad's failed career puts her in debt, marries widower Holden to help him run his homestead and mother his young son (Gary Gray), a bratty child grown wild without direction. The convenient family gradually grow to like each other, a difficult task for Rachel, who is further conflicted when sexy family friend Mitchum shows up. He's a 'walking man', a hunter who makes his living fishing and providing pelts to small town merchants; he's also handy with his guitar and croons a couple of woodsy tunes. Holden's residual love for his late wife keeps him from romancing Young until Mitchum understandably speeds up the process. All in all, it's a pleasant family film with a bit of an edge to it.

A Face in the Crowd (1957) d. Elia Kazan

Patricia Neal, Andy Griffith, Lee Remick, Walter Matthau

Griffith gives the performance of his career (incredibly not nominated for an Oscar) as phony folk hero Larry "Lonesome" Rhodes, as nicknamed by Neal, a roving radio journalist seeking man-on-the-street interviews. She finds Rhodes in jail, result of a barroom brawl. This should have tipped her off early but she falls for his bull and encourages him to appear on her uncle's radio station. In no time, he's a down-home hero (Burl Ives meets Jerry Lee Lewis) who is eventually tapped by a Memphis station, then NYC as their ratings rise. He becomes a megastar, with Neal as his manager and Matthau as cynical head writer who has a thing for her. Soon, Rhodes is knee-deep with right wing pals eager to exploit him, even after he turns the tables on them. Screenwriter Budd Schulberg piles on the social commentary which has not dated one iota in sixty years. Rhodes eventually marries teenage baton twirler Remick (in her debut role) during a home-town visit, which leads to a most spectacular public fall from grace.

Daughters Courageous (1939) d. Michael Curtiz

The Lane Sisters, Gale Page, Claude Rains, John Garfield

Rains returns after twenty years to charming, long-suffering ex-wife Fay Bainter on the eve of her remarriage to a stalwart local politician, played by Donald Crisp. Lane's sisters Lola and Rosemary are romanced by studly Dick Foran, and cuddly smart-mouth Frank McHugh. "Keep Young and Beautiful" (later covered by Annie Lennox) plays in the background as ne'er-do-well Garfield flirts with Priscilla Lane in a pool hall. He has a rival in Jeffrey Lynn, a local playwright in their California seaside village, but Priscilla is naturally intrigued by the dark-haired rogue, who eventually bonds with her dad. May Robson plays the family's catty old bat of a housekeeper, Penny. This is the kind of pre-war comedy-drama that Warner Brothers used to make, a soap opera with a smarter-than-average script, the second in a four-part film series, which began with *Four Daughters*.

Saturday's Children (1940) d. Vincent Sherman

Claude Rains, John Garfield, Anne Shirley, Dennie Moore

Working-class NYC family of parents Rains and Elisabeth Risdon, daughters Shirley and Lee Patrick (plus her husband, played by wiseguy Roscoe Karns) live in small apartment. Anne meets John on her first day working for the firm her dad cooks books for, a shipping outfit where Moore is the boss' wacky secretary. He's in the marketing department with a hobby as an inventor. Eventually they fall in love and marry, living over a noisy garage for \$28.50 a month (!); eight months pass and Mrs. Rims Ross (you gotta love a guy a lot for that moniker) is let go by her cheapskate boss as a cost-cutting measure for the coming war. When Rims gets an offer to put his 'hemp into silk' idea to work in the Phillippines, his missus finds out she's preggers -and- he incidentally gets a 10 % pay cut. Rains saves the day with a pretty rash move. Ultimately it's a slight film for a serious subject.

If I Were Free (1933) d. Elliot Nugent

Irene Dunne, Clive Brook, Laura Hope Crewes

Dunne and Brook, each trapped in bad marriages, fall in love with each other. She's an interior designer whose drunken Euro-trash husband is frequently absent; Brook is a London attorney with a snooty wife. Dunne eventually separates from the boozier and sets up her own successful shop; Brook has a bullet lodged in his lung from a WWI injury that now requires surgery. Crewes plays his loving mum, who encourages Dunne to stand by her son. A slow-moving soap hampered by the complete lack of chemistry between the leads; film's highpoints come from Dunne's lovely soprano on a few hymns.

Chance of Heaven (1933)

Joel McCrea, Marion Nixon, Ginger Rogers

Gas station owner McCrea (apparently suffering temporary insanity) marries nitwit heiress Nixon instead of loyal fiancée Rogers. Joel soon learns his folly when wifey blows his cash on home improvements. It's a B-movie played for melodrama despite it's obvious comedic possibilities. Gets some points for better-than-average production values and on-location shooting in then-rural Los Angeles.

Splendor in the Grass (1961) d. Elia Kazan

Warren Beatty, Natalie Wood

Like a *Girl, Interrupted* for the Depression era, this is an even more overwrought psychological melodrama. Wood and Beatty are platonic high school lovers in 1920's Kansas. He wants more but she isn't ready; after he gets what he wants from the school slut, she loses her mind and gets carted off to a Wichita asylum. Worth catching for the acting, especially Wood in her demanding role.

Outcast Lady (1934) d. Mark Sandrich

Herbert Marshall, Constance Bennett

Bennett stars as a former socialite whose family has apparently gone broke in the Depression. Complicating matters is her alcoholic brother, who causes the father of her boyfriend (Marshall) to insist she not marry into their snobby family. Herb sticks by her as a friend after she then weds her brother's buddy, Boy, only to lose him to suicide on their wedding night due to a poison-pen letter about his past. It's all very camp, based on a play by a then-popular sob sister, but Connie does what she can with the dated dialogue.

https://archive.org/details/last_woman_on_earth

The Last Woman On Earth (1960) d. Roger Corman

This public domain film featured on Archive had me at 'Written by Robert Towne' Towne, the future Oscar-winner for 70's masterpiece, *Chinatown*, plays anti-hero Martin under a stage name, and deals with dated 50's morality in what should have been a menage a trois with the gorgeous leading lady and her handsome husband. But of course, it came out in 1960 and even though the mainstream Hollywood effort *The World, The Flesh & The Devil* hinted at such an arrangement just the year before, director Roger Corman had to go all conventional just to get this into the drive-ins. End result is like an extended *Outer Limits* episode which cries out for a remake. Very nice use of Puerto Rican locations and good photography are pluses. The sci-fi elements are only incidental. MP

Comedy

Here Comes the Groom (1951) d. Frank Capra

Bing Crosby, Jane Wyman, Franchot Tone, Alexis Smith

Bing plays a newspaper reporter on assignment in post-war Paris who adopts two cute French orphans and intends to form a family with old girlfriend Wyman, despite the fact that's she's sent him a Dear John recording, complete with Princess Leia-ish imagery. After returning home, he finds that she's now engaged to Wilbur (Tone), a wealthy businessman, and immediately sets about getting her back by

enlisting haughty Smith -- in a surprisingly funny performance -- as Tone's 6th cousin who's had a crush on him forever. The film's inevitable hit song was *In The Cool Cool Cool of the Evening* (Johnny Mercer), sung engagingly by Crosby & Wyman in a realty office. This being a Capra flick, there are plenty of character roles in support, including Connie Gilchrist as Jane's social-climbing mom, and a mind-numbingly fey wedding planner, plus an all-star number on the plane over featuring Louis Armstrong and Dorothy Lamour.

The Girl From Missouri (1934) d. Jack Conway

Jean Harlow, Franchot Tone, Patsy Kelly, Lionel Barrymore

Jean and Patsy play Broadway dancers looking for rich husbands -- "if they wanted ladies, they'd be home with their wives!", says Kelly. Harlow finds her man in Tone, son of Barrymore. Short, funny, and romantic.

She's Got Everything (1938) d. Joseph Satley

Ann Sothorn, Helen Broderick, Victor Moore, Gene Raymond

Rich girl wakes one afternoon to find that the contents of her Park Avenue mansion are being carted off by creditors. Seems her late father blew his fortune at the races. Plucky Ann insists on going to work to pay off the debt while her wise aunt Broderick and racetrack tout Moore conspire to marry her off to wealthy blond Raymond. He's a coffee business heir and she hates coffee! Helen & Victor sort of replay their middle-aged romance from *Swing Time* to counterpoint Ann & Gene's screwball affair. Billy Gilbert, Parkyakarkus, and other vaudeville hams play the villains in the piece, ending with a doozy of a wedding that I'd not seen before in flicks.

Paper Moon (1973) d. Peter Bogdanovich

Ryan O'Neal, Tatum O'Neal, Madeline Kahn, John Hillerman

Episodic tale of con man Moses Pray (O'Neal) hauling daughter Addie (real-life daughter, Tatum) to St Joseph, MO after his ex-gf dies and leaves the girl destitute. At first, he denies he's her father, not wanting to take the responsibility, but the kid soon shows a natural ability as a con-girl by telling whoppers to various rubes in early 30's Kansas. As they cross the state, selling personalized bibles to gullible widows, they hook up with a trashy hoochie-koochie dancer from a carnival (Kahn) and her smartass maid. Burton Gilliam (the racist cowboy in *Blazing Saddles*) is hilarious as a would-be suave hotel manager. Later comes Hillerman in a dual role of shady sheriff and his bootlegger brother, a sequence that ends harshly, to say the least. Filmed in sepia-tones, it's not quite as good as Bogdanovich's earlier classic, *The Last Picture Show*, but well-worth the watch.

The Iron Petticoat (1956) d. Ralph Thomas

Katharine Hepburn, Bob Hope, James Robertson Justice

Curio shot in England updates *Ninotchka* to the Cold War era. Kate, a Russian pilot, defects to a US air base. Hope is officer brought in to seduce (!) her into staying. She's been passed over for a promotion by a man but is full of propaganda and peculiar habits, like brushing her teeth with a wet towel and wearing her medals to bed. Her voice is exaggerated butch Russki, but she tones it down as she falls for Bob. They work well together, but the script just isn't funny enough. Thomas was best known for directing *Doctor In The House*, and other British light comedies. Justice is formidable as head of the

Russian embassy in London, but second half of the film bogs down with abduction of the burgeoning lovers. Very silly even with Hope's trademark zingers.



Powell, Bacall, Grable, and Monroe in *How to Marry A Millionaire*.

How To Marry A Millionaire (1953) d. Jean Negulesco

Lauren Bacall, Betty Grable, Marilyn Monroe, Cameron Mitchell, William Powell, Fred Clark
Three mercenary NYC models, in a last-ditch attempt to land rich husbands, rent out a swank apartment to reel the men inside. Bacall is the once-burned, twice-shy Schotzi, who keeps passing up handsome Mitchell for the older, more sophisticated Powell. Grable vies with Monroe as dumbest blonde, spending a week at a lodge with philandering Clark and reluctantly falling in love with hunky Rory Calhoun instead. Monroe hooks up with the apartment's owner, David Wayne, a shady businessman; they're both blind as bats sans specs, for one thing, Monroe constantly taking little pratfalls in order to stay beautiful. It's a pretty silly picture buoyed by the leading ladies' charms. Bizarrely, despite her wryly funny personality and famous gams, this was one of Grable's last films -- she had dared to turn 33.

Princess Tam-Tam (1935) d. Edmond Greville

Josephine Baker, Albert Prejean

Pygmalion meets No Strings in French Tunisia, featuring Baker in the title role as street beggar Alwine and Prejean as a novelist who sets about reinventing her. He is estranged from his haughty wife, who has designs on a visiting Indian prince, and the gossips and local media go into high gear as Alwine is transformed into a faux princess. She learns how to wear high heels and haute couture, play piano, walk, talk, the whole nine yards. In the meantime, she develops an affection for her benefactor's fez-wearing manservant and yearns to break free from the constraints of 'civilized' life, singing a couple of French ballads very prettily. Attending the opera with Prejean, she flirts with the infatuated prince, who has already become bored by the blonde wife; at one point, the novelist meets the latter to say something like 'Life by the fireside was dull, while adventures with new people excite'. Eventually, all wind up in a nightclub, where Alwine excitedly rips off her fancy duds to dance an exuberant shimmy with a band of African percussionists. The film's twist ending is rational but, by today's standards, a bit of a disappointment, despite a brilliant end bit with a hungry mule.

Let Us Be Gay (1930) d. Robert Z. Leonard

Norma Shearer, Rod La Rocque, Marie Dressler

Kitty (Shearer) and Bob (La Rocque) are a middle-class couple with two children; she is slavishly devoted to his every need, but she's very plain and shallow. Bob falls for snooty society girl. After a quickie divorce, three years pass, and the scene changes to eccentric dowager Dressler's mansion on Long Island. She's the no-nonsense granny of the homewrecker and is hosting an engagement party with Bob and several other snobs on the make. Enter a reinvented Kitty, who has moved to Paris and become the belle of the town, as well as a summer pal to Dressler, intent on winning her husband back because she incredibly still loves the dope. Dressler tosses out a few good snide lines and Shearer looks great in her new wardrobe, but the film is pretty mediocre, including an excruciating party sequence oozing with obviousness. It may have influenced the later, somewhat better *My Favorite Wife* (1940), an Irene Dunne vehicle where she returns to husband Cary Grant after being shipwrecked for seven years.

The Lady Consents (1936) d. Stephen Roberts

Ann Harding, Edward Ellis, Herbert Marshall, Margaret Lindsay

Sophisticated rom-com about doctor's wife Ann (Harding) who allows said hubby Mike (Marshall) to divorce her for the hand of a spoiled young socialite (a very catty Lindsay). Enter Herb's wise old dad Jim, played by character actor Ellis, who adores his first daughter in law and does what he can to reunite the couple. Smart dramedy highlighted by the crusty, schmaltz-free Ellis' devotion to his family. Ilka Chase, as Ann's gossipy best gal-pal, and Walter Abel as Ann's unrequited lover complete the cast. Everyone is awfully chummy, despite the situation.

Ready, Willing and Able (1937)

Ruby Keeler, Ross Alexander, Louise Fazenda, Allen Jenkins

Song and dance maven Alexander and partner (Lee Dixon) have written what sounds like a surefire hit, if they have the right leading lady to put it across. Dumbo Jenkins hires Janet Clarke (Keeler), an American college girl with dreams of Broadway, instead of the British Clarke he's supposed to get in this minor backstage musical. A good score (by Johnny Mercer) is highlighted by Alexander's crooning of "Too Marvelous For Words" and some hammy vaudeville from Mack Sennett silents star Fazenda make the film more interesting. Keeler, in her last major musical role, just looks a wee bit bored, but there's a great gag between Jenkins and the real Janet Clarke on the dock of an ocean liner. Sadly, Alexander's last film; he killed himself after studio meddling to cover up his sexuality caused the death of his wife in a convenient marriage. Ironically, Keeler and designer Adrian --both being gay-- had the same kind of arrangement, which lasted for many years.



Starring: Myrna Loy

The Bachelor and the Bobbysoxer (1947) d. Irving Reis

Cary Grant, Myrna Loy, Shirley Temple, Rudy Valee

Cary's a roguish artist whose lecture at a California high school sets the female audience members off to wolf-whistling and medieval daydreams of a knight in shining armor, the latter fantasy belonging to teenage Temple. Grant has just been acquitted of public brawling by her older sister, Loy, the town court's small claims judge. The lady is soon dismayed to find her lovestruck sister in the rogue's apartment and instead of hauling him off to the slammer, instructs him to date the interest out of the besotted bobbysoxer, but Cary doesn't try very hard. He and Loy eventually realize it's each other they're after, despite her stuffy fiancé Valee's attempts at impressing her. There is a great set-piece in a nightclub involving the main cast, including Shirley's hunky boyfriend and a floozy pal of Grant's, bickering around a dining table -- but you can't wait until the kiddies leave the table so the adults can play. Oscar-winner for Sidney Sheldon's witty dialogue.

Double Wedding (1937) d. Richard Thorpe

Myrna Loy, William Powell, Florence Rice, John Deal

Control-freak Margit (Loy) hates boho artist Charlie (Powell) because he's enticed her kid sister Irene (Rice) into the acting profession. Of course they fall in love, via his mobile home and a trip to the country, and the painting he's supposedly doing of her. Powell is at his wacky best here in a series of odd outfits; ironically, Loy owns a successful dress design business and hosts a foo-foo radio program. Also in the picture, his protégé's dopey boyfriend (Deal) Waldo, the even-dumber ex-cop (Sidney Toler) family butler, Edgar Kennedy as owner of a bar Charlie uses for drinking and (presumably) basic hygiene, and Jessie Ralph as Loy's wise older lady friend.

Maxproof (1937) d. Richard Thorpe

Myrna Loy, Franchot Tone, Walter Pidgeon, Rosalind Russell

Loy loves Pidgeon but loses him to Russell and spends the length of the picture fuming in classic Loy way. Tone waits in the wings as Loy's newspaper art editor where she designs ads, and her wise novelist mom (Nana Bryant) is on hand to dispense free advice. Adding to the problem -- Pidgeon wants to still pal around with Loy and Roz is understandably jealous! She gives a classy, romantic performance, but Myrna as a homewrecker is rather jarring. Note: Russell wears possibly the ugliest wedding veil in film history, a two-pronged affair out of a medieval operetta.

Honolulu (1938) d. Edward Buzzell

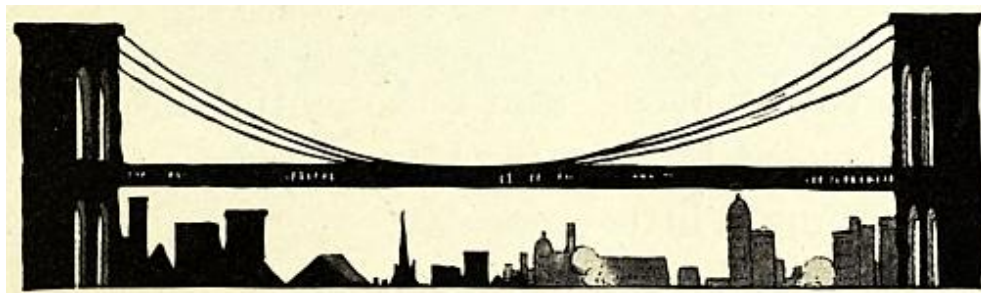
Robert Young, Eleanor Powell, Gracie Allen, George Burns

The very definition of screwball comedy. Brooks Mason is a movie star, George Smith runs a pineapple plantation; both are played by Young. They trade places so that Mason can enjoy a fan-free, six-week vacation in Hawaii. Burns, as the star's agent, handles the clone's publicity. On the cruise over to the Islands, Mason meets dance duo Powell and Allen, and falls for the former. Powell does a few numbers including an unfortunate blackface salute to her hero, Bill Robinson, and Gracie is pure nuttiness as a Mason fan-girl. Upon arrival in Honolulu, Powell learns that 'Smith' owes \$50K to investors and has a snooty fiancée (Rita Johnson) who is the daughter of one of the money-men. Wacky number features Allen as Mae West and a vocal quartet as the Marx Bros (with two Grouchos), and Powell also taps a hula.

Holiday Affair (1948)

Janet Leigh, Wendell Corey, Robert Mitchum, Gordon Gebert

Extremely offbeat post-war rom-com pits young widow Leigh between two highly unsuitable suitors (by modern standards) at Christmas in NYC. One is lawyer Corey, who acts like lovely Leigh is his own destiny because he was a war buddy to her late husband; Mitchum, menacing as ever, loses his salesman job due to her work as a comparison shopper. Providing counterpoint is Leigh's son Gebert, a mouthy brat who plays the adults with the finesse of every fictional kid in movies. Common sense says that Leigh should go ahead and marry homely, dull Corey, but the heart says sultry/sexy Mitchum, despite his employment problems. He does have a sailboat-building offer waiting for him in Cali but that note of the sinister says 'don't do it, Janet!'.



ARCHIVE

Star of the Quarterly



Glenda Farrell (June 30, 1904 – May 1, 1971) born in Enid, Oklahoma; she was primarily a supporting actress of film, television and theater. Farrell is best known for her role as Torchy Blane in the Warner Bros. film series of the 30's, which (according to TCM) was a gift for many years in snappy, Claire Trevor-like roles. Credits include: *Little Caesar* (1931), *I Am A Fugitive From A Chain Gang* (1932), *Mary Stevens, M.D.* (1933), and *Gold Diggers of 1935*. Her career tapered off in the 40's, working in several films noir which have since slipped into the public domain. Miss Farrell later won a 1963 Emmy for best supporting actress on an episode of *Ben Casey*, and in '64 co-starred with Elvis in *Kissin' Cousins*, and with Jerry Lewis in *The Disorderly Orderly*.

Her son Tommy Farrell (1921 - 2004) by husband, film editor Thomas Richards [d.1946]; (credits include *The Maltese Falcon* (1941) and *The Seventh Cross* (1944).) was an actor who appeared in over 100 B-westerns and cliffhanger serials and TV series between 1944 and 1983.

https://archive.org/details/Night_for_Crime_1943

A Night for Crime

by Alexis Thurn-Taxis

Published 1943

Lyle Talbot, Glenda Farrell, PRC

Detective film

Run time 71 minutes 13 seconds

https://archive.org/details/I_Love_Trouble_movie

I Love Trouble

by S. Sylvan Simon

Published 1948

Writer: Roy Huggins

A noirish detective yarn. The script is by Roy Huggins.

Franchot Tone, Glenda Farrell

Please be aware that the video quality is poor.
Run time 94 minutes 30 seconds

<https://archive.org/details/CityWithoutMen1943>

City Without Men (1943)

Linda Darnell, Edgar Buchanan, Glenda Farrell

A group of women live in a boarding house near a prison where the residents are the wives of the prison inmates.

Run time 74 minutes 48 seconds

https://archive.org/details/heading_for_heaven

Heading for Heaven

by Lewis D. Collins

Stu Erwin is convinced he will die soon so crooks can buy his property. With Glenda Farrell.

Published 1947

Run time 1:05:39

MIXED-MEDIA

SHORTS

https://archive.org/details/men_of_the_world_TNA

Men of the world

by Roland Clarke

1950 B/W British Army short subject

Recruiting film visits the Suez Canal with side trips to the local market place with native women in white burkas and British Army women in crisp uniforms. We see men playing polo and racing motorcycles, as well as German shepherds being trained for battle. Later, there is action on the road, looking for contraband and a gun battle in the jungle region, where one man is shot through his lower leg and bandaged. The male narrator is veddy British and the music score full of upbeat military tunes.

Production Company Crown Film Unit MP

Sponsor Central Office of Information for War Office

<https://archive.org/details/fourfamilies>

Four Families

Quartet of religious farm families -- in India, France, Japan, and Canada -- share child-rearing experiences via work, prayers, meals, bathing, and family play. Japanese males are depicted as very sexist. Anthropologist Margaret Mead provides running commentary, as well as speaking to the host of the documentary series showing the film. I would rate this PG, as there is some nudity of babies, also partially-nude adults as mothers breastfeed their babies. Musical theme quality is wobbly but otherwise sound is good. B/W, 1960; run time 60:48. MP

Production Company: McGraw - Hill Films

https://archive.org/details/Synthetic_Fibers_Nylon_and_Rayon

Synthetic Fibers (1949)

Post-war focus on new uses of plastics.

Encyclopaedia Britannica Films

<https://archive.org/details/BetterBreakfastsUSA>

Better Breakfasts USA

Nutritional propaganda by Cereal Institute

Published 1964

https://archive.org/details/0096_Montevideo_Family

Montevideo Family

by U.S. Office of Inter-American Affairs

Depicts the daily life of a middle-class family in Montevideo, Uruguay.

Published 1949

https://archive.org/details/PeopleofMexico_201610

People of Mexico

by Progressive Pictures

Published 1953

Scenes of the people of Mexico, showing their culture, customs, games, religious festivals, national celebrations and leisure-time activities.

https://archive.org/details/baja_california

Baja California: the Pacific Coast of Mexico

by Silas Johnson

Published 1949

Johnson is another "lost" filmmaker, who worked out of Coronado, California. This film boasts beautiful color footage of old Baja, before Pemex stations lined the Cuota and Libre. Hunt travels from Ensenada to Cabo San Lucas, enchantingly stopping at the waterless village of Magdalena Bay, Tortuga Bay, and the vineyards at Santo Tomás.

Run time 12 min.

https://archive.org/details/ccc_000021

Meyberg Garden - Honnold Desert Flowers

1937 silent, color home-movie by William Lincoln Honnold 8:24

CATS

https://archive.org/details/Pets_of_the_Week_-_November_3rd_2016

Pets of the Week - November 3rd, 2016. Meet "Robert" the cat and "Pippa" the dog! From the Williamson County Animal Center, TN

Run time 00:02:59

https://archive.org/details/IAndersonkittenssoftball_0

This is a 45 second video of kittens playing softball.

<https://archive.org/details/TheBirthOfKittens>

A short video of kittens being born. There are no scenes of the actual birth, but there is some blood so it's not for the squeamish. There is a warning at the beginning of the video as well. MP
Run time 5 minutes 39 seconds

https://archive.org/details/bliptv-20131015-014313-CatConnection-CanConnection_108_CleanMasterMAIN_FINAL_BUGGED387

What will a kitten's personality be like as an adult?

TV

<https://archive.org/details/bandstand6February1963>

An episode of the Australian version of "**Bandstand**", a pop music program. This series began in 1958 on TCN-9 and eventually became a Nine Network show. In this program, artists lip-sync their songs. This episode features Lucky Starr, Colin Loughnan, Pam Liversidge, Chubby Checker, The Delltones, Peter Brandon, and Patrice Grant.

<https://archive.org/details/theColgateComedyHour-15May1955>

An unusual episode of "**The Colgate Comedy Hour**", begins with a plea for peace from Ike Eisenhower. Hosts of this episode are Rhonda Fleming and Gordon MacRae. Guests are The Clark Brothers (ala the Nicholas Bros, two tap-dancing black guys), Jane Morgan, and Abbott and Costello. March AFB is the location for the show. MP Run time 52 minutes 7 seconds

<https://archive.org/details/defunctforIA5>

Classic Commercials for Defunct Products, Part 5

DeSoto automobiles, Rybutol vitamins, Plymouth 56 Pushbutton transmission (with built-in 45-RPM player!), Ken-L Ration dog food with Mexican stereotype, Calometric weight control, et al MP

<https://archive.org/details/DoctorIQ1958>

An episode of "**Dr I.Q.**", a short-lived and intentionally low-budget television game show that aired on ABC from Hollywood. A simple "question and answer" quiz show. Wink Martindale hosting?

<https://archive.org/details/Stage7TheDeceivingeye>

AKA **Star Performance**, 'The Deceiving Eye', starring Frank Lovejoy.

The first episode of "Stage 7", an American anthology television series of 1955, which presented entertaining half-hour stories ranging from drama to comedy. In this dramatic episode, a professor who teaches a class about the unreliability of eye-witnesses is accused of murder.

<https://archive.org/details/HollywoodHalfHour-Close-Up>

Hollywood Half Hour AKA **The Silver Theatre**

May 29, 1950 d. Frank Telford

Ann Dvorak, John Gallaudet, Donald Woods,

Working-class, middle-aged city couple have money woes. Husband Al (Gallaudet), desperate for cash to pay for unseen daughter's healthcare, picks up wallet of wealthy Woods, then guilt-trips about it via wife Shirley (Dvorak)'s ethics. MP

<https://archive.org/details/StudioOneWillowcabin>

An episode of "Studio One" titled "**The Willow Cabin**". This originally aired *live* on 27 February 1950 on CBS-TV, and this copy is complete with the original Westinghouse commercials. The drama stars Priscilla Gillette and Charlton Heston.

Run time 59:19

https://archive.org/details/dn2016-1028_vid

Democracy Now! Friday, October 28, 2016

Standoff at Standing Rock, SD

Amon Bundy acquittal

Syria war crime against school

AT&T buys Warner Brothers

Clinton/Trump/Tim Kaine

Run time 59 minutes 2 seconds

Audio/Visual sound, color

<https://archive.org/details/captainMidnight-FrozenMen1955>

Episode *The Frozen Men*, of the 50's series **Captain Midnight**, with original commercials for Ovaltine.

Starring Richard Webb and Sid Melton.

Air Date: October 12, 1955

Run time 28 minutes 30 seconds

<https://archive.org/details/TheSaintTheInescapableWord>

The Saint

Simon is taking a hunting vacation in the moors of England when finds trouble.

<https://archive.org/details/theunexpectedhighadventure>

An episode of dramatic anthology series "**The Unexpected**". This episode originally aired 15 October 1952 in first-run syndication. In this episode, a woman and her son are at a mountain lodge, and are threatened by a serial killer.

Run time 24:44

<https://archive.org/details/TheLiberaceShow-1954ChristmasEpisode>

This series featured piano player **Liberace**. This holiday episode contains him mostly playing the piano with a handful of singing moments. Features his brother George and various other Liberace family members. Run time: 26 minutes 24 seconds

<https://archive.org/details/StumpTheStars-NickAdamsVs.PaulaPrentiss>

An episode of "**Stump the Stars**" from 1963. Special guests are: Nick Adams and Paula Prentiss. This was a CBS game show also known as "Pantomime Quiz". *Hollywood Game Night* for the early 60's, this also features Beverly Garland, Ruta Lee, Stubby Kaye, Sebastian Cabot, Ross Martin, and Richard Long.

Run time 25 minutes 25 seconds MP

<https://archive.org/details/StudioOneOfHumanBondage1949>

"Studio One" **Of Human Bondage**

Director: Paul Nickell

Writer: Sumner Locke Elliott (based on story by Somerset Maugham)

Cast: Charlton Heston, Felicia Montealegre
Original Air Date: 21 November 1949

RADIO

<https://archive.org/details/NightBeat>

Frank Lovejoy's best OTR show, **Night Beat**. 77 ½ hour episodes about a hard-boiled, yet kind-hearted reporter in Chicago who works the night shift.

https://archive.org/details/martinTJMS_GwenIfill_Ferguson092414

Published September 24, 2014

Roland Martin, TJMS, talks to [late, great] Journalist and television anchor **Gwen Ifill** about the amount of young black men who were killed at the hands of police officers, especially considering the unrest of Michael Brown and the unfortunate burning of his memorial last night in Ferguson. Archive

<https://archive.org/details/suspenseAugustHeatStarringRonaldColman>

Hi-def episode of classic radio show, **Suspense**

<https://archive.org/details/20140109JEDCallers>

JED (Jim Dedelow, WJOB) fields calls concerning the state (Hammond, IN) of Region roads during the aftermath of the January 5, 2014 blizzard

<https://archive.org/details/172LAOTRAOREJA>

172 LA OTRA OREJA_de_las_canciones_prohibidas
prohibited because...it sucks?

<https://archive.org/details/RTFM-RFI-05>

"**SI TU NE FAIS PAS L'IDIOT, TU FERAS UN BON MEDECIN**"

by Radio France International

Published August 31, 1994

<https://archive.org/details/RTFM-Comm-950718>

Feminism and the United Nations, by Common Ground

Published July 18, 1995

Women and women's issues may be as marginalized at the United Nations as they are anywhere else in the world. On this Common Ground, Charlotte Bunche gives a feminist critique as the United Nations passes its fiftieth anniversary. Guest: Charlotte Bunche, Director, Center for Women's Global Leadership, Rutgers University.

<https://archive.org/details/EvelienEUHistoricalBackgroundAndNthDakotaBank160629>

Foreign Affairs - EU Historical Background And Nth Dakota Bank

by Raglan Community Radio Published June 29, 2016

Each fortnight we talk to Evelien Gilbert from Aotearoa, A Wider Perspective blog and this week we look at the history of the European Union in the wake of the British vote to leave the EU. In the last 5 minutes

we also look at the North Dakota Central Bank which is hugely successful even though most banks have been having dramatic crises in the last decade.

<https://archive.org/details/1946OrsonWellesCommentaries>

Following on from his newspaper column in the New York Post, **Orson Welles** offered a weekly political radio broadcast, covering such topics as the OPA (Office of Price Administration,) atomic bomb tests, and the blinding of war veteran Isaac Woodard.

<https://archive.org/details/ESHobday>

Ocean Warming - Dr. Alistair Hobday, CSIRO Australia

by Alex Smith Published March 11, 2011

What impact to warming oceans have on marine species? Expert Dr. Alistair Hobday of CSIRO Australia explains. From Radio Ecoshock show 110311 18 minutes

https://archive.org/details/OTRR_You_Cant_Do_Business_With_Hitler_Singles

You Can't Do Business With Hitler, a series of radio shows, written and produced by the radio section of the Office of War Information (OWI), was transcribed four times a month. Elwood Hoffman writes the scripts, and Frank Telford directs the production.

78 RPMs

<https://archive.org/details/edbell-10225>

Will you love me in December as you do in May

by Elysian Singers

A sentimental selection from a British wax cylinder. Edison-Bell #10225, recorded in April 1907.

<https://archive.org/details/edba9662>

O! O! O!

A very rare Dutch naughty selection from Edison Blue Amberol cylinder #9662, performed by Napoleon Christiaan (Nap) de la Mar (1878-1930), a Dutch actor and director.

<https://archive.org/details/colnyp-narcissus>

Narcissus

by Columbia Orchestra Published 1900

<https://archive.org/details/edbw-103>

A Hot Time March

by Edison Concert Band Published 1900

<https://archive.org/details/BlackAndWhiteRag-383>

Black And White Rag

by Winifred Atwell

LIVE MUSIC

<https://archive.org/details/jbt2010-11-09.ccm4v.flac16#>

Ocean, by John Butler Trio

John Butler Trio Live at TD Boston Garden on 2010-11-09

The John Butler Trio are an Australian roots and jam band led by guitarist and vocalist John Butler, an APRA and ARIA-award winning musician.(Wikipedia)

<https://archive.org/details/ais2006-08-12.flac16>

The Apples In Stereo Live at 40 Watt Club on 2006-08-12

The Apples in Stereo, are an American rock band largely a product of lead vocalist/guitarist/producer Robert Schneider, who writes the majority of the band's music and lyrics.

The band's sound draws comparisons to the psychedelic rock of The Beatles and The Beach Boys during the 1960s, as well as to bands such as Electric Light Orchestra and Pavement.

(Wikipedia)

<https://archive.org/details/CVB2017-01-11.DanHarris.S502-SBD>

Camper Van Beethoven Live at Neighborhood Theatre on 2017-01-11

<https://archive.org/details/tsp1997-01-25.patched.flac16>

Smashing Pumpkins Live at Veterans Memorial Coliseum on 1997-01-25

<https://archive.org/details/lf2017-01-09.matrix.cafiero.ford.137603.sbeok.flac16>

Little Feat Live at Jewel Paradise Cove Resort and Spa on 2017-01-09

<https://archive.org/details/HB2016-12-30.matrix.flac16>

Holly Bowling Live at The Cutting Room on 2016-12-30

"Bowling is a classically trained pianist who...transform[s] Phish songs and well-known live jams into solo piano interpretations." (source: <https://archive.org/details/HollyBowling&tab=about>)



Tegan (1995) by Brian Boulos

<https://archive.org/details/TeganAndSaraLiveAtTheRitzYborOn2016-11-15>

Tegan and Sara Live at The Ritz Ybor (Tampa, FL) on 2016-11-15

<https://archive.org/details/soulcoughingsc1996-11-01.soulcoughingsc1996-11-01>
Soul Coughing Live at Urban Art Bar on 1996-11-01

INDIE MUSIC

<https://archive.org/details/04.SobriaEbrietasVividSobriaEbrietas-VividAndBrief>

Sobria Ebrietas - **Vivid And Brief**

by Sobria Ebrietas

[Picpack], electronic, experimental, downtempo

Already known for his work as Eurovision Über Alles, Bertrand Barbier now brings us a more relaxed offering (by his standards) with Sobria Ebrietas.

99% OF US IS NOISE - SOBRIA EBRIETAS

sobriaebrietas.tumblr.com/sobriaebrietas

<https://archive.org/details/DecentAdults>

Decent Adults

by Exferno

electronica

<https://archive.org/details/TheBlackPath>

The Black Path

by Various Artists

Published 2016

Topics Teesside, Middlesbrough, Linear Obsessional, Soiled, Warped Frequencies, Ammonites, Chris Whitehead, Industry, Steel, poetry

Linear Obsessional is proud to release this compilation of pieces that almost accidentally refer to the demise of the once great steel making tradition on Teesside, in the North East of England. "The Black Path" was an exhibition held at the House of Blah Blah in Middlesbrough in January 2016. This CD is a recording of sounds, music and poetry from that exhibition

<https://archive.org/details/rkb027>

Drops From Space

by Albert Pak

Published December 5, 2011

Topics Retrowave, Synthwave

Drops from space is everywhere. They burned all around.

Lossless.

All material of collection is for personal use and listening only.

<https://archive.org/details/FW175>

175 / Ignacio Cantú - **Movimiento Binaural**

by ambient,clicks & cuts,glitch,idm,electronic,electronica,free download,creative commons

Published September 18, 2015

Coming from Cordoba, Argentina Ignacio Cantú debuts on Fwonk* with this outstanding album.

Indulging his taste for creating atmospheric soundscapes, Ignacio worked with analogue tape by

scratching it and cutting it. This was then treated and augmented with digital sound in it's binarian code using databending techniques. These tracks are electronic experimentation at it's best, and feature manipulated, ethereal vocals in a collaboration with Clara Gustaffson, from Sweden.

CLASSICAL 78'S

<https://archive.org/details/SCHUBERTSymphonyNo.8Unfinished-NEWTRANSFER>

SCHUBERT: Symphony No. 8 in B minor (Unfinished)

London Philharmonic Orchestra, Sir Thomas Beecham, conductor

I. Allegro moderato

II. Andante con moto

Columbia 78rpm Set M-330 (CAX 8074 - 8077, 8079)

Recorded October 12 & November 1, 1937

Digital transfer by F. Reeder

<https://archive.org/details/TCHAIKOVSKYViolinConcerto-Heifetz-NEWTRANSFER>

TCHAIKOVSKY: Concerto in D Major for Violin and Orchestra, Op. 35

Jascha Heifetz, violin

London Philharmonic Orchestra John Barbirolli, conductor

I. Allegro moderato

II. Canzonetta - Andante

III. Finale - Allegro vivacissimo

Victor 78rpm Album DM-356 (04695 - 04702)

Recorded March 25, 1937

Digital transfer by F. Reeder

(High bit rate)

FOREIGN-LANGUAGE VERSIONS OF LITERARY CLASSICS

<https://archive.org/details/fogliedierbaconl00whit>

Foglie di erba : con le due aggiunte e gli "**Echi della vecchiaia**" dell'edizione del 1900

by Whitman, Walt, 1819-1892; Gamberale, Luigi

Published 1907

<https://archive.org/details/laguerredesmonde00well>

La guerre des mondes

by Wells, H. G. (Herbert George), 1866-1946, author; Davray, Henry-D., 1873-, translator; 1906

<https://archive.org/details/evangelina01long>

Evangelina :

by Longfellow, Henry Wadsworth, 1807-1882;

<https://archive.org/details/cuentodedosciuda00dick>

Cuento de dos ciudades

by Dickens, Charles, 1812-1870; Sherwell, Guillermo A. (Guillermo Antonio), 1878-1926, ed

<https://archive.org/details/laisladeltesoro00stev>

La isla del Tesoro

by Stevenson, Robert Louis, 1850-1894; Sherwell, Guillermo A. (Guillermo Antonio), 1878-1926, ed
Published 1916

<https://archive.org/details/germinalmelodram484riva>

Germinal : melodrama en siete actos y once cuadros, inspirado en la famosa novela del mismo nombre de Emilio Zola

by Rivas, José Pablo, 1865-1919
Published 1910

<https://archive.org/details/lebenundausseror01defo>

Leben und ausserordentliche **Abenteuer des Robinson Crusoe von York** :

by Defoe, Daniel, 1661?-1731
Published 1811

UNZ

<http://www.unz.org/Pub/AmMercury-1950dec-00689>

This Mortal Coil, by Frank O'Connor

<http://www.unz.org/Pub/Horizon-1949jan-00019>

Master Misery, by Truman Capote

<http://www.unz.org/Pub/NewMasses-1941nov04-00019>

Mister Toussan, by Ralph Ellison

<http://www.unz.org/Pub/AmMercury-1935may-00052>

Love Affair, by Sally Benson

<http://www.unz.org/Pub/Colliers-1953dec25-00032>

Please Come Home For Christmas, by Mary Roberts Rinehart

<http://www.unz.org/Pub/Century-1924dec-00261>

Virgin Violeta, by Katherine Anne Porter

<http://www.unz.org/Pub/Colliers-1940feb03-00019>

In The Heart, by Marjorie Kinnan Rawlings

<http://www.unz.org/Pub/AmMercury-1942jul-00084>

Story in Harlem Slang, by Zora Neale Hurston

<http://www.unz.org/Pub/CommonGround-1949q1-00047>

Second Generation: New York, by Langston Hughes

<http://www.unz.org/Pub/SaturdayRev-1963mar16-00029>

Isak Dinesen, by Carson McCullers

<http://www.unz.org/Pub/FreeWorld-1941dec-00277>

The Isolationist Falls Into Goebbels' Lap, by Freda Kirchwey

<http://www.unz.org/Pub/Bookman-1924dec-00392>

The Cage, by Dorothy Canfield



SINGERS, Part 1.

An alphabetical run-down of the best in the biz, all genres.

Adele Adkins

Neo-soul powerhouse from England, in the manner of Alf Moyet and Dusty Springfield. One of the few megastars to earn her acclaim, i.e. can sing on key without autotuning.

What to buy:

19

21

Sade Adu

Smooth, stylish jazz-soul crooner. Arrived at same time as Everything But The Girl's Tracey Thorn, they were referred to rather cynically as 'chalk and chocolate', but each has their own distinctive quality.

Diamond Life

Stronger Than Pride

Bernie Albrecht

Boyish tenor who stepped in after Joy Division cohort Ian Curtis' untimely death. The surviving band became New Order and moved from morose dirges to upbeat electronic dance music.

Power Corruption & Lies

Singles

Marc Almond

Like Jimmy Somerville, brazenly openly gay at a time when sexuality was being bashed both sides of the Atlantic, cabaret-style crooner Almond led first the electronic Soft Cell, then more acoustic Marc and the Mambas into the charts.

Non-Stop Erotic Cabaret (Soft Cell)

Marc and the Mambas debut

Laurie Anderson

American performance artist (and inventor of the e-bow electric violin) combines girlish soprano with witty, introspective lyrics.

Big Science

Mr Heartbreak

Live in NYC, September 2001

Fiona Apple

Vegan *enfant terrible* delivered one powerful bluesy debut in *Tidal* and a decent, rockier followup (*When the Pawn...*), then gradually lost her grip with increasingly irrelevant babble.

Erykah Badu

Oddball soul revivalist may well be the finest female r'n'b singer-songwriter going. Like Joni Mitchell, Chrissie Hynde, and Sinead O'Connor, sometimes controversial but always fearless.

Baduizm

Mama's Gun

New Amerykah Vol 1

Chet Baker

Tragic jazz trumpeter with disarmingly breathy sweet voice.

Verve Masters (Vocals)

Josephine Baker

The toast of 1920's Paris, sensuous American jazz singer who wisely remained overseas until WWII. A pretty voice, more important for time and place.

Set of 78's on Archive

Nora Bayes

Lusty-voiced vaudevillian who was most popular during the WWI era.

Can also be found in Archive's 78 RPM section.

Sam Beam

Dan Foglebergish leader of folk-rockers Iron & Wine.

First two albums

Pat Benatar

Although her music is largely forgettable corporate rock, she is great shouter with a few genuine notches on her lipstick case.

Debut album, featuring *Heartbreaker*, *We Live For Love*

Greatest Hits

Chuck Berry

Actual king of rock and roll.

Essentials

David Bowie

Late, lamented superstar of rock, more Sinatra than Jagger. Virtually owned the 70's with a long string of imaginative and influential singles.

Young Americans

Heroes

Scary Monsters (and Super-Creeps)

Vanessa Briscoe-Hay

Leader of Georgia's Pylon, this registered nurse is a legend in the state's Athens rock world, alongside Michael Stipe and Kate Pierson.

Chomp

Hits



KATE BUSH, 1986

PHOTO: SQUIDNEY

Kate Bush

Ethereal diva was a protégé of one of Pink Floyd's founders, then branched out into adult contemporary and eventually into her own brand of spacey alternative rock.

Best of (covers 1977-81 or so)

Hounds of Love
Sensual World

Richard Butler

Whiskey and cigarettes-voiced leader of Psychedelic Furs, sort of the anti-Rod Stewart. Band material devolved from post-punk art rock into catchy singles.
Talk Talk Talk
Best of comp

David Byrne

Dorky lead of groundbreaking new wave group, Talking Heads, is now producer for Turner Classic Movies. More important as a songwriter than actual vocal talent.
Sand in the Vaseline
Remain In Light
Byrne/Eno – *My Life in the Bush of Ghosts*

Maria Callas

First opera diva of 20th Century to affect international style ala Madonna.
' *Sings Verdi at La Scala* (Angel) if you can find it online. 1950's recording. Otherwise, a good best-of on EMI should do.

Mariah Carey

Endearingly naive diva who was more or less the Whitney Houston of the 90's with a series of searing pop anthems.
Singles comp. Must have *Vision of Love*, *My All*, *Emotions*, and other key tracks.

Belinda Carlisle

The Go-Gos leader who became an adult contemporary sensation in the late 80's with her reedy alto.
Beauty and the Beat
Best of comp with *Heaven (Is A Place On Earth)*

Rosanne Cash

Johnny's daughter has gone from a yearning gamine to a smoky singer with a rocky romantic past that she puts to good use interpreting the better country songwriters' work.
Seven Year Ache
Interiors (post-divorce album)

Nick Cave

Former, then Bad Seeds frontman from Australia. Edgy bass vocals.
Best of Birthday Party

Exene Cervenka

With ex-husband John Doe, one of the leaders of the seminal punk band, X, who delivered a series of short, sharp social commentaries, 1980-86. Currently sings a solo brand of blues and roots country.
Los Angeles / Wild Gift
See How We Are

Tracy Chapman

Earnest folkie who alternates soulful blues with buoyant rockers.
Her eponymous debut is crucial.

Ray Charles

Blues pianist with husky, no-nonsense delivery.
The Genius Sings the Blues
Sings Country & Western

Neneh Cherry

Jazzman's daughter who led British avant-funk group Rip Rig and Panic, then came to America to reinvent herself as a hip-hop diva.
Rip Rig & Panic singles coll (import)
Raw Like Sushi debut solo

Madonna Ciccone

To paraphrase the fictional Mame Dennis, her mix of sex and guts made her into a video star. Maverick pop diva who revolutionized the music industry, delving into r'n'b, dance, rock, and hip-hop genres. Fistfuls of catchy hits and occasional misses.
True Blue
Ray of Light
Confessions on a Dance Floor
Warner Bros 2-CD singles comp (**not** Immaculate Collection)

Patsy Cline

The lady who took country music from the fringes of pop and added a sheen of mainstream (Kay Starr, Doris Day) glamour. The Essentials

Kurt Cobain

Ill-fated frontman for Nirvana had a scratchy whine perfect for the grunge rock movement. *Nevermind*
The Demos album, raw tapes

Harry Connick, Jr.

Jazz prodigy was a star practically out of the nursery who developed into a Sinatra-quality crooner, but never quite had the same chart success.
30
When Harry Met Sally soundtrack

Julian Cope

Imaginative, temperamental lead of post-punk pioneers, The Teardrop Explodes, who went off into Syd Barrett territory then returned with a couple of memorable solo rock albums. *Wilder* (Teardrop Explodes)
Floored Genius comp

Elvis Costello

Easily the best singer-songwriter of the British punk movement. Still has a gift for Cole Porter-quality material but has become more of an adult contemporary performer, the reedy bitterness of his youth toned down into a romantic tenor. *Armed Forces*
Get Happy!!
Duets with Burt Bacharach (contains *God Give Me Strength*)

Ian Curtis

Joy Division's morosely monotone leader who, one may conjecture, took his own life rather than come to repressive, early 80's America. *Closer*

Terence D'Arby

One of the last great soul singer-songwriters, the male equivalent of Erykah Badu. Not so much controversial but perhaps overly-ambitious, underestimating the loyalty and general intellect of his then fanbase. Sort of a black Julian Cope.
Introducing the Hard Line...
3rd album

Roger Daltry

The Who's shouter had, in his prime, a needling, angry delivery which was a perfect counterpoint to the era of hippies and Vietnam, making the band one of the progenitors of the later punk revolution. *Who's Best*

Doris Day

The sweetest -- with the occasional sass -- of the big band divas. Film stardom only enhanced her appeal. A Best of comp that at least has *Secret Love*, *Que Sera, Sera*, and *Sentimental Journey*

Blossom Dearie

Girlish-voiced Canadian jazz singer and pianist had a penchant for novelty songs but was better with romance. *Verve Divas* set

Sandy Denny

Folk-rock singer-songwriter with keening vocals, ala Grace Slick, who died way too young. 2-CD Best of comp

John Doe

Male half of punk rockers X leadership, Doe has since moved into Americana with varied success. Good, low-key albums with small but faithful following. *Los Angeles / Wild Gift*
Meet John Doe

Patty Donahue

The Waitresses' frontwoman who didn't sing so much as speak (or whine) in rhythm. Not

surprisingly, one of their biggest hits is the seasonal fave, Christmas Wrapping. The hits comp – has *I Know What Boys Like*, *Bruiseology*, *CW*, *Square Pegs* theme, et al

Gloria Estefan

Cuban-American pop star who introduced salsa to mainstream audiences. Has since become more of a cabaret singer.
Best of Miami Sound Machine
Mi Tierra (Spanish solo debut)

Marianne Faithfull

Began career as a one-hit wonder teenybopper who, after a long affair with Mick Jagger, turned heroin junkie. Bounced back in her late 30's with powerful *Broken English* album, her now-ravaged voice an effective synthesis of cabaret and alternative electronic rock playing off Steve Winwood's keyboards.

^^

A Child's Adventure

Bryan Ferry

Nonconformist leader of Roxy Music in the 70's, became a more mature version of Robert Palmer with series of moody but danceable solo albums.

Roxy Music singles collection
Boys and Girls

Ella Fitzgerald

Queen of the American Songbook, there is no equal. The female Sinatra in phrasing and sensitivity to lyrics.

Any of the Songbooks comps, particularly the ones of *Cole Porter*, *Johnny Mercer*, and the *Gershwins*

Renee Fleming

Unpretentious American opera diva rooted in the blues rock which she sang in college. Has branched out into various non-classical genres with varied success.

By Request

Her pop debut – features *Hard Times Come Around No More*

Aretha Franklin

Queen of Soul, no equal. Regional gospel star misguided in youth to an unsuccessful blues career, rescued in late 60's with series of Muscle Shoals r'n'b studio recordings which livened the era. Quality dip in the late 70's led to 80's revival boosted by Brit acolytes George Michael and Annie Lennox.

I Never Loved A Man...

Aretha Arrives

Lady Soul

Rare and Unreleased

Hits comp covering 1980- early 90's.

Peter Gabriel

Arty, occasionally pretentious rocker, formerly with Genesis. Has a knack for synthesizing third-world music into mainstream acceptance.
So

David Gahan

Earnest frontman for Depeche Mode, beginning with boyish pop standards and maturing into first-rate rocker. Will never be mistaken for Richard Butler or Nick Cave in the manliness sweepstakes however.

A singles comp is your best bet, the albums are stuffed with filler. Must include hits *Meaning of Life*, *Master & Servant*, *Never Let Me Down Again*, et al

Diamonda Galas

Bold, vibrant opera-trained diva who delves into post-punk art rock of devastating quality. Best known for blasphemy-laced trilogy of albums influenced by the AIDS crisis that killed her kid brother. Has side career with vocal effects in horror films.

Masque of the Red Death Trilogy

Gordon Gano

Cult favorite Americana rockers Violent Femmes leader with somewhat whiny tenor who burst onto the scene in the early 80's with a phenomenal debut that landed them an opening gig with the Pretenders.

VF's eponymous debut album

Why Do Fools Fall In Love?

Judy Garland

Tragic diva of pop, beginning with Hollywood career of 1930's through 1960's decline. Truly heartfelt renditions of the top songwriters' work of her generation.

Judy Live at Carnegie Hall

There's also a double album of her movie songs

Marvin Gaye

One of the landmarks of Motown soul. Tall, handsome tenor who wrote most of his own material before his jealous father murdered him at age 40.

Best of double-CD has his essentials

Boy George

Flamboyant blue-eyed soul singer, frontman for Culture Club, and solo artist. Has never quite matched mid-80's success, despite a few honorable tries.

At Worst... has all the CC hits plus a few solos.

Beth Gibbons

Her soulful yearning propelled Portishead into early 90's success.

First 2 albums.

Roland Gift

Distinctively-voiced (slight lisp) vocalist for pop-r'n'b trio Fine Young Cannibals.

Singles comp; has to have *Suspicious Minds*, *Never Fallen in Love*, *Good Thing*, et al.

Lou Gramm

Likened to -- but actually a better singer than -- Robert Plant, led US hard rockers Foreigner from bar-band mediocrity to series of smart crowd-pleasers in late 80's.

Best of comp (but not the one with extended versions)

Al Green

Romantic soul singer-songwriter with whispery bass-tenor.

Best of comp. Has to have *L-O-V-E*, *Call Me*, et al.

Glenn Gregory

With a vocal delivery similar to that heard in musical theater, led Heaven 17 through a series of dance-rock classics of the 1980's.

Heaven 17 (American distillation of singles up to '83)

Singles comp with all the hits up to 1986.

Patty Griffin**Nanci Griffith**

Americana singer-songwriters, who, despite lovely sopranos, see most of their songs sung by other artists, particularly in the country genre.

Patty – *Children Running Slow*

Nanci – Live album; first of her covers collections

Bjork Gudmundsdottir

Former lead singer of Iceland's The Sugarcubes, this quirky diva branched out into an impressive solo career throughout the 90's. Sadly, has not equalled peak of *Vespertine*'s accessible romantic pop; forays into new age drivel are only for the most hardcore fans.

^^

Debut

Post

Daryl Hall

Lanky lead singer for Hall & Oates, the albino Sam & Dave of the 1980's.

Best of (Rock & Soul, Pt 1)



ART SOURCES

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Description *Kate Bush about to perform at Comic Relief 1986*

Date 30 April 2007

Source Philip Chappell aka squidney

Image courtesy of a user of the Kate Bush News & Info Forum

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Description **(Tegan) And Sara. Indio, California.**

Date 1 May 2005, 20:05

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